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BOOK REVIEWS.

SOME GERMAN TEXTS.

Keller-Legenden. With Introduction, Notes and Vocabulary. By MARGARETE MÜLLER AND CARLA WEUCKEBACH. New York : Henry Holt & Co., 1902.

GOTTFRIED KELLER is one of the most charming of the German story-tellers of the nineteenth century, a master whose works are full of a naive humor appealing to all readers. His popularity is deservedly growing apace even on this side of the Atlantic. For students, however, his works need very careful editing, and anything else is a mistake. The edition before us is a mistake. There are several misprints in the text in the first few pages, not to go farther, such as *hervor zu thun* for *hervorzuthun* on the first and *der* for *die* on the eighth (l. 1). But the serious errors are in the meager character of the notes and in the careless compilation of the vocabulary. Supposing we render the opening paragraph according to the help to be derived from the notes and vocabulary, and the translation would read somewhat like this: *If women set aside the ambition for beauty, grace and womanliness to distinguish themselves in other things, the matter often ends with it (that) they put on men's clothes and thus troll along.* That plainly does not give English readers or English students of Keller even an approximate idea of what the author intended. Evidently the vocabulary is meager in its renderings of *wenn*, *Ehrgeiz*, *hintansetzen* and *dahintrollen*. *Wenn* is rather "whenever," *Ehrgeiz* "natural desire," and *hintansetzen* "neglect," "disregard," and *dahintrollen* — well, that's Keller's peculiar word, and he has many such, which it is all but impossible to translate — this one certainly is not "troll" in English. But, after all, the proper method to pursue in translation is to express the thought, not to give a bald rendering of individual words. How would this do for an attempt? *Whenever women cease to take pride in beauty, grace, and womanliness, and put themselves forward in other matters the thing often ends by their putting on men's clothes and thus going their unwomanly gait.* Keller seems very simple and very charming, but there is an elusiveness about his style and language that will bring confusion upon the cleverest. How is *säuseln* (p. 2, l. 16) to be rendered? "Whispering"? "rustling"? "fluttering"? That whole paragraph on p. 2 is very difficult. And take the first paragraph on p. 9. Use the vocabulary and the very incorrect note, and the student will not have a glimmer of what Keller was trying to say. In the second sentence the clause *während diese den Hasen längst in der Küche hatten* assuredly does not mean what the note says, i. e., *while the priests had already feathered their nests*. Moreover, *den Kristen gegenüber* cannot be turned into English by the aid of the vocabulary. To get at the idea we must render the sentence somewhat like this: *For the priests made use of the circumstance to show forth a miracle as an offset to that of the Christians, and yet these already had the game securely bagged.*

There is no use of multiplying examples. The notes are as good as useless, and the vocabulary is worse: *Hintansetzen* (p. 1, l. 2), occurs as *hintenansetzen*; *Sucht*

(p. 1, l. 5), is missing; *sich verlieben in* (p. 3, l. 4), must be got out of *verlieben*; *under gelten* is an idiom which has no connection with the word; *würdig* (p. 3, l. 23) is not rendered, nor *rückwärts* (p. 2, l. 7), and so on almost without number. The book is very carelessly thrown together.

Der Talisman. Dramatisches Märchen in vier Aufzügen, VON LUDWIG FULDA. Edited with Introduction and Notes by C. WILLIAM PRETTYMAN. Boston: D. C. Heath & Co., 1902.

This *Märchen*, by Fulda, is recommended by the Committee of Twelve of the Modern Language Association, and so the editor brings out this school edition. As in the great majority of such books, there are very many useless notes which any student, advanced enough to read the work intelligibly, can make for himself. The introduction gives a very brief account of Fulda's life and works, too brief by far to be of any use. Fulda is one of the most popular of the present-day German dramatists, but of this the author says nothing, nor why it is so. Then the *Märchen* itself, while it is doubtless based on the theme of Hans Andersen's tale, is a bit of the universal literature which is found all over the earth. Of that the editor says nothing, though he could have found numerous articles on the subject, nor does he say anything of the satirical tendency of the piece, and yet German audiences know that it is full of allusions to the present emperor, his words and ways. The editor did not do well to omit this. Moreover, the sub-title, *Dramatisches Märchen*, suggests a note on the *Mährchen*-drama in modern German literature, such as Grillparzer's, Hauptmann's, and Sudermann's.

Schiller's Lied von der Glocke. Edited by W. A. CHAMBERLIN. Boston: D. C. Heath & Co., 1902.

This edition makes a handy school-book, well printed in that the ten stanzas of the poem proper are set with larger type. The notes and vocabulary seem very good. Of course, after having been edited so repeatedly, we can ask for nothing new.

Unter Brüdern. VON PAUL HEYSE. Edited, with Introduction and Notes, by EMIL KEPPLER. New York, Boston, and Chicago: Silver, Burdett & Co.

A charming comedy by the master, Paul Heyse, which will give classes good practice in colloquial and conversational German. The introduction is a slight bit of work, and with all the translations in the notes we can hardly agree. For instance, p. 3, l. 1: "*precious chum*" as a translation of *teures Mühmchen* leaves out the relationship altogether; p. 4, l. 16, *süssen künste* is rather "*skill with sweets*" or "*goodies*"; "*sweet abilities*" is certainly badly out. For the students, however, the text is the main thing, and in the hands of a good teacher will be very useful.

Der Prozess, by RODERICH BENEDIX, and *Einer muss heiraten*, by A. WILHELM. Edited by M. B. LAMBERT. New York: American Book Company.

As far as subject or style is concerned, these two comedies are very light affairs. Why cannot the Modern Language Committee find something just as good for colloquial exercise which will have body enough to interest students? Most students find such comedies too silly to really get good out of them. The exercises by the